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Traces of Klopstock's Influence in
Schiller's Early Poetry & Dramas

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TRACES OF KLOPSTOCK'S INFLUENCE
IN SCHILLER'S EARLY POETRY AND DRAMAS

BY

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

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TABLE OF CONTENTS

PART I A. Introduction.

- B. Schiller's early life and connection with Klopstock.
- C. His early poetry, showing Klopstock's influence.

PART II

The Anthology auf das Jahr 1782.

A. Discussion of

- I. Group of Laura odes - introduced by an explanation of Klopstock's conception of love.
- II. Group of poems which praise the power of God over nature.
- III. Political and patriotic odes.- "Wecherlin".
- IV. The "Rauber odes."
- V. Epigrams referring to Klopstock.

PART III Schiller's Three Early Dramas in Which Ideas are Borrowed from Klopstock.

- I. "Rauber".
- II. "Fiesco".
- III. "Kabale und Liebe".

Conclusion.

It is my purpose in this discussion to start from the first feeble awakening of Schiller's poetic genius, when he, then but a youth of thirteen years of age, first accepted Klopstock as his model, nay, almost his deity, and trace this influence of Klopstock's which has left unmistakable traces in his first lyric attempts, his Anthology and his three early dramas, "die Rauber", "Fiesco", and "Kabale und Liebe".

It might first be well to define Friedrich Klopstock's position in the field of literature and the influence which he exerted over the German people at the time when Schiller first became acquainted with his works.

When Klopstock gave to the world the first three cantos of his *Messias* in 1748, he "sounded that morning call of joyous idealism and exalted individualism which was to be the dominant note in all modern German literature."¹ So great was the enthusiasm of the people about the *Messias* that Klopstock's name seemed to exercise a magic spell on all the aspiring minds of the period. He was a "time liberator" who seemed to have drawn his inspiration from the greatest depths of a heart which beat for humanity. He lifted himself from an obscure position to a place where he was heralded as one inspired by the voice of the master. He inspired the people with higher views of human existence, kindled larger emotions within them, pointed out loftier aims; and, above all, gave utterance to that religious idealism, which was the vital principle of Protestantism not yet destroyed. He seems to have, indeed struck a religious note which vibrated thru the heart of

1. Cf. Franke, *Life of Klopstock*. P. 42.

all Germany, and his "Messias" was received in all Protestant homes where it was cherished as a work deserving to take second place only with the bible.

In one of these Protestant homes where daily religious devotion to the master was never neglected, Klopstock's influence was so great that it appears to have awakened the poetic genius of a youth who was destined to become a master in all fields of poetry. That home was the modest abode of Captain Johann Schiller, father of Friedrich Schiller, who was one of the two greatest literary geniuses of the nineteenth century.

In his home life Captain Schiller, who was of a very pious turn of mind, presided over his household in the manner of an ancient patriarch. His nature was such that it repelled any tender relationship between himself and his son. So Friedrich's childish affections clung rather to his mother whose influence on his life has been very marked. She was not a woman of giant intellect but possessed such traits of character as piety, modesty, and a strong sense of right and wrong. Her's was a lovable nature passionately devoted to her family and naturally she attracted her son to her and guided his early youth along the right pathways. The mother's religious guidance had a marked effect upon her little son, for she seems to have worked upon that side of his nascent religious nature, which later caused him to be so genuinely attracted to Klopstock's "Messias".

Religion seems to have entered into young Schiller's range of ideas as a stimulus to his imagination which dwelt in the realms of biblical hero's pictured to him in stories which his

mother often told him. The youth moved about in a pious dream world. He thot of himself as a preacher long before he dreamed of becoming a poet, and, thru the influence of Pastor Moser, an early teacher of the youth, his parents decided that Friedrich should be educated for the ministry.

The bible had a peculiar charm for him and we are told that during the daily family devotional exercises, the youth showed by his undivided attention and pious attitude how great an effect the words of the master had upon his conscience.

I have briefly refered to his religious training and impulses fostered in his home life in order to show the great effect which Klopstock's 'Messias', an epic so closely connected with the bible, had on such a deeply religious and impressionable nature as Schiller possessed. His mind was in a receptive condition to accept everything in which the religious element pervaded, and hence the great impression which the "Messias" must have made on him.

How deeply the pious duties connected with his religion were rooted in his heart is shown in the first manifestation of his poetic gift which appeared in a little group of verses filled with pious thots on the eve of his confirmation. Altho this first effort has been lost we know that it existed from references made to it by his biographers. Schiller has not left any traces prior to the year 1772 that the calling of poet had as yet been awakened in him.

Therefore we must conclude that his acquaintance with Klopstock must begin at the latest estimate in 1771 - the year in

which the latter edited his odes.

HOW SCHILLER BECAME ACQUAINTED WITH KLOPSTOCK.

Schiller was first introduced to Klopstock's writings by Daniel Schubart, a highly talented man who possessed strong literary tendencies which lead him to study Klopstock's works and to become the means of making the poet's name renowned in Ludwigsburg and the surrounding community. To him Klopstock was the greatest, most pious and religiously inspired man who had ever lived. Schubart went about from place to place reading the "Messias" to the people and so kindled their enthusiasm and veneration for Klopstock that they came to make use of the "Messias" as a book of devotion and recognized no other book of religion after the bible save this one.

The religious theme treated as it was in the Messias seemed to have more weight in Swabia than the real art of the poet produced. The people read it more as a product of pious devotion than as a masterpiece of literature. Interested as the people were in the "Messias", they now became acquainted with Klopstock's odes and prose writings, and these also attained great popularity thru Schubart's efforts.

It was only natural that the elder Schiller whose religious convictions were so strongly pronounced, should share the general enthusiasm for the author of the Messias and introduced his works into his home.

We are told by Christophine Schiller that Friedrich first received Klopstock's works with great eagerness, and that the

"Messias" together with his Odes gave him his first really definite poetic impulse. The poet who made the deepest religious feelings the theme of his poetry and whose pathos reflected the mood which reigned in Schiller's parental abode during moments devoted to divine worship became Schiller's, as he had earlier become Goethe's, first great model.

Soon after his introduction to Klopstock Schiller wrote his earliest more ambitious poem "An die Sonne" in imitation of his new master.

Even the structural form has been copied from that used in Klopstock's Odes to "Ebert" and "Giseke". As Klopstock celebrates the creator in his constellation, Schiller here sings to the sun which he refers to as "the beaming daughter of heaven". The whole poem is merely an imitation of some of Klopstock's favorite ideas brought out in the *Messias*.

He starts out with a Klopstockian description of sunrise and the animating effect produced by the sun on all creation. Then he sinks down on his knees in prayer in pious submission before the creator, and finally follows the vanishing sun which outlasts all thrones and countries. Similar to the first canto of the *Messias*, he travels on the wings of fancy thru vast regions of space into the most remote future, up to the end and destruction of the world. He seems to have here grasped Klopstock's idea of successfully connecting the most distant and future things with the present. In fact the whole poem resounds with his biblical representation of the end of the world and last judgment pictured in the *Messias*.¹

1. Cf. 18th canto.

Klopstockian in note are also two early dramatic attempts which have not been preserved, but are mentioned at length by Schiller's biographers.

The first of them was "die Christian", a religious epic apparently inspired by Klopstock's three biblical dramas, "der Tod Adams", "Salomo" and "David". The theme was concerned with the hopes of a life beyond the grave, a belief in which Klopstock was so confident.

The second drama, "Absalon" is modeled after Klopstock's "Salomo" and "David". In the exact sense which Klopstock brought out, the youthful poet saw in this hero only an immeasurable thirst for fame, honor and desire to rule.

Then came the time of Schiller's separation from his parental home in 1773 when he took up his residence at the Academy at Solitude which had been established by the Duke of Würtemburg. When the fourteen year-old youth entered the Academy he brought with him warm piety which he had learned at home, and budding doubt because of a rigorous and gloomy dogmatic instruction. His pious mind found welcome nourishment in Klopstock's "Odes" and "Messias". It was never his privilege during his stay at "Solitude" to have access to many books. But he picked out favorite authors and read them over and over again always with increasing enthusiasm. At every leisure moment his companions found him reading poetry. During this time his knowledge and love for worldly poetry was always limited to the old masters and chiefly to Virgil, but Klopstock still lay nearest to his heart. To Schiller religion and poetry gradually came to mean the same thing and to him, as

to Klopstock, "Menschlichkeit" became the real sphere of poetic activity.

By reading the "Messias" and the psalms of the bible his soul became refreshed and comforted and his mind came to be filled with pictures of the holy land. He appears, indeed, to have turned completely away from the world of reality and to have taken flight to an ideal realm. In fact "Klopstock became the guiding star of his youth."

The "Messias" at this time afforded to Schiller not only enjoyable reading but also a text for earnest study. According to Minor, he sought in letters which he wrote to his sister at this time to explain to her the most beautiful and difficult portions of the great epic.

Now for the first time he consciously imitated the Messias in his plans for a biblical epic for whose hero he chose Moses, the great prophet and law giver of the bible. For some reason the plan was given up, but from this time on we know that Schiller felt the force of his calling. "He believed himself destined to become a poet by the grace of God". Now Klopstock truly became for him a model in all provinces of literature with which he busied himself, in the lyric, biblical drama and epic.

Shortly after this the youth began to be interested in the drama and for the first time Klopstock's influence was somewhat retarded in the dramatic field, and the more worldly element entered into his literary pursuits. Goethe, Shakespeare, Leisewitz and Klinger were read with great eagerness.

Schiller's next poetic attempt shows the undeniable in-

fluence of Klopstock and Haller whose ideas were very closely allied in the field of imaginative poetry.

"Der Abend" which was written in Schiller's sixteenth year depicts for us the sunset glories which produce in the bard a divine ecstasy and carry him away through space. Then he returns to earth and hears in the voices of evening a general symphony of praise. This poem again gives us the vast conception of space common to Klopstock. "From the depicting of the setting sun the poet, who does not let himself escape from Klopstock's manner of comparison of it to a hero, passes on to a prayer to God to now so inspire him that he may glorify evening and its creator."¹ The poet does not begrudge their world to kings and nobles and for himself he wishes only the power of song. The thought is similar to that found in Klopstock's "Stunden der Weihe." We may also detect his influence in Schiller's designation of men as dust as the Model does in his "Frühlings feier." The young poet has also imitated Klopstock's ode to "die Gestirne", where he says at the end of the song of thanks to nature sung in honor of the master,

"Und schweigest denn du, welchen Gott ewig erschuf?

Und verstummst mitten im Preis um dich her? Gott hauchte

Dir Unsterblichkeit ein! Danke dem Herrlichen!

Unerreicht bleibt von dem Aufschwung des Gesangs

Der Geber, allein dennoch sing', preis' ihn o du

Der empfing."

Klopstock sings psalms in ecstasy with his festive chorus of stars in the above mentioned ode, but here Schiller demands that all nature be silent around him. The poet calls himself a "hohe Harfe",
 1. Duntzer Page 7.

because, as Klopstock has expressed it, "all innumerable worlds are nothing beside the human soul, which God himself inspired in his ode."

Reference is made to Klopstock's ode "die Zukunft" in the description of the "whirling of the spheres" where planets and comets abound in the vast heavens.¹ The poet here makes reference to the worm within which a hundred "Fluten" rush, "worin wieder junge Wurmchen schwimmen", - the same that which Klopstock has made use of in his "Frühlings feier."

The poet ends with a that found to be similar to those expressed in Klopstock's odes "die Genesung", "der Allgegenwärtiger", and "die Glückseligkeit"; soon to succeed in attaining that purer knowledge of things on the other side of the grave,
 "Dort ist nicht Abend mehr, nicht Dunkelheit,
 Der Herr ist dort und Ewigkeit!"

The attempt to here come directly to God, the glorification of the master and the thots of eternity are strongly suggestive of Klopstock. The extravagant figures and unusual language also show his influence. The use of the strengthened comparative, (an example of which is "höherem Gefühl") the animated use of verbs of motion (example, "Gott entzittert der Haufe"), the use of such expressions as "jetzt" and "itz" together, and the subjective element brought out in the poem all suggest Klopstock as model.

Viehoff in his critical edition of Schiller's poems tells us that at this time Schiller admitted to a friend that he was

1. Cf. Klopstock's "die Zukunft" - "Wenn der Planets Pole sich drehen und im Kreiselauf Walzen und wenn, die im Glanze sich verbargen um sich selber sich drehen."

"a complete slave of Klopstock's".

Five months later Schiller's poem "der Eroberer" appeared in the Swabian Magazine and was referred to by editor Haug as being a "production of a youth who read, felt and almost understood all things according to Klopstock".

The Klopstockian element is still more audible in this poem than in "der Abend". In fact the whole idea has been taken from the "Messias" (Canto XVI lines 307 to 319) in which the poet exercises his fearful judgment over the wicked princes.

Ideas have also been borrowed from Klopstock's ode to Frederick V. in which he praises the king because the conqueror, ever since he has scarcely begun to feel, had been much too small for him, and also from the ode "Für den König" which denounces the conqueror who purchases his triumph with the blood of slain martyrs. In lines 57 to 60 of the poem Schiller assures the conqueror of immortality, not on earth but beyond the grave where everlasting torment awaits him. - A promise which Klopstock the conqueror in the "Messias".

The reverse of the picture given in the ode "Für den König" is shown here where the decrepit old men instead of blessing the wise and good king, curses the tyrant for depriving him of his loved ones. The form of a vision, the language, the designation of man as dust, the use of the classical expression "Olympus and Erebus" for heaven and hell are characteristic of Klopstock's poetry.

The representation of the great almighty judge weighing the balance for all humanity on doomsday, where the poet warns

the conqueror of the last judgment day reminds us of Klopstock's ode to Fanny,

"Dann wägt die Wagschal' in der gehobn' er Hand
Gott Glück und Tugend gegen einander gleich."

The poem contains the same metrical arrangement as is found in Klopstock's ode "An der Zürchersee" and the same breathless strained style which its most forceful passages show. The youth seems to have tried to outdo his master in the use of interjections, and superlatives, as, for example, in the expression, "meinen geflüchtetesten wärmsten heiszesten Fluch."

The picture of the atheist dying on the battle field, which Klopstock has represented in the fourth Canto of the *Messias*, is recalled in Schiller's conception of "der Eroberer". An incognito visit to Stuttgart of Emperor Joseph II was the occasion which brought forth Schiller's ode "An dem Graf von Falkenstein", a poem which resembles Klopstock's ode to "Frederick V", in its extravagant language and enraptured praise of the monarch. In Klopstockian rapture the poet here embraces the king calling him the "jewel of princes" and father of the Teutons".

The intimate friendship existing between Schiller and a school comrad, Scharffenstein, formed the basis for his ode "An Scharffenstein" in which the poet chooses his comrad for a friend thru eternity just as David and Jonathon, the two friends appear to one another in the "Messias". Just as Klopstock pictures the two, Schiller now has them exchange their feelings of tenderness in a singing contest. As the master loves to glorify a friend and make his friendship immortal, so Schiller makes use of the same

idyllic sympathy which Klopstock brings out in his friendship odes. To both friendship appears as a part of the glorification of heaven; something which is akin to God and born of heaven itself.

In a quarrel which arose somewhat later between the two friends Scharffenstein exercised very sharp criticism on Schiller's poetry saying that his odes had no true feeling or force and that the ode written in his honor was only a "reminiscence of Klopstock". He further asserted that his friend's religion did not come from the heart but from fancy. In reply to these accusations Schiller wrote a pathetic letter saying that he could only find solace in the bible, for there God heard and judged. At the close he directed his gaze beyond the grave into eternity where he would for the first time find the noble souls destined for love and friendship which he had in vain sought for on earth. The whole letter suggests Klopstock's idea of the immortality and predestination of friendship and the belief in happiness beyond the grave.

In a letter to Boigol in referring to Scharffenstein's accusation that his poetry was only a reminiscence of Klopstock's, Schiller said, "To be sure I have much for which to thank Klopstock, but it has sunken deeply into my soul until it has become a consciousness and possession which will comfort me even in death." This statement appears to us as an acknowledgement of the relationship which existed between the two poets at this time.

In two lines entitled "In Johann Wecherlin's Stammbuch" written at this time we find that Schiller made a parody of the strophe used by Klopstock in his ode "Das Neue Jahrhundert". Young Schiller's study of Homer and Virgil led him to undertake a

partial translation of the "Aenid" entitled "der Sturm auf dem Tyrrhener Meere." In parts of this work the author pays but slight attention to the metrical advances made by Klopstock in his "Messias", but in the second half of the work, his meter corresponds to the ideas of his model's ideas when we come upon a troche instead of a dactyl so many times.

The use of interjections and imperatives in half complete sentences (as for example, "Ha, sieh!" and "Ha, das soll Euch!") is characteristic of Klopstock's diction as are also some of Schiller's translations of the Latin original as, for example, when he translates "motus fluctus" as "turmenden Fluten" etc.

We have emphatic evidence of how very much Schiller seemed to have become cured of his slavish imitation of Klopstock during the last period of his stay at "Karlschule" and his first period of residence at Stuttgart. We learn from his biographers that he attacked Klopstock and exercised sharp criticism on his odes. Even at this early age his gigantic mind struggled against the barriers of the narrow ideal world of Klopstock and strove toward a greater freer field of literature - "Volksdichtung". Although we find Klopstock's thots running through all Schiller's youthful poems we must realize that the two poets really had but little in common as Schiller's later literary development proves. Peterson says, "In Schiller's copy of Klopstock's Odes kept for his special use at this period, I found all the remaining verses of Klopstock's ode "So sweigt der Jungling bang" crossed out save the words, "Ich liebe dich, mein Vaterland", because they were repeated so many times that it weakened the effect of the poem. He crossed out all

of the ode "Die Genesung" because the contents were nothing else but self praise for writing the "Messias". Conz tells us that what Schiller condemned most in Klopstock's odes was the subjective element. However, he praised rather than condemned many of his odes and especially his love lyrics. ¹ Minor makes note of the fact that Schiller's Academic thesis written in 1779 shows undeniable traces of Klopstock's influence while in his "Rede" of 1780 there is not a trace of it.

Two poems written at this time but only a few lines of which remain in existence are suggestive of Klopstock's influence.

"Die Gruft der Könige" seems to have been inspired by Klopstock's ode "Rothchild's Gräber" and another to "Kaiser Heinrich". The meter which consists of the five foot trochaic of alternating masculine and feminine rimes is the same as that used in Klopstock's two odes. The theme appears to have been concerned with the punishment of tyrants in a theme so often employed by Klopstock.

The "Triumphgesang der Hölle", a counterpart to the above mentioned poem, deals, according to Brahm ² with the experience which Satan met with in the course of his corruption of mankind. The chorus of devils and the whole character of the ode is strongly suggestive of Klopstock's "Teufelgestalten" in his "Messias". ³

According to Minor, when Schiller resumed his poetic activities two years later he had truly given up his absolute imitation of Klopstock. He struggled for mastery between Klopstock and Wieland "who had become two opposite currents in his life; two forces which were struggling for mastery - the reflective and the

1. Cf. Life of Schiller. P. 175.

2. Cf. Life of Schiller. Page 95.

3. Cf. Minor's Life of Schiller. P. 175.

sensual."

What Schiller tried to overcome most was his inclination for the ideal world which he had learned from Klopstock. But only very gradually did this victory take place in years to come. Schiller now tried to substitute the real for the ideal in some of his lyrics. However, we may truthfully affirm that Klopstock remained Schiller's chief model in the field of sentimental poetry until late in life.

The last poem written before the publication of his Anthology was occasioned by the death of one of his most intimate companions, Christoph Hoven, and to his memory Schiller addressed his "Leichenfantasie". The gloomy theme and extravagart language betray the model as does also the idea of reunion beyond the grave and the strong feeling of the futility of all human activities in comparison to life beyond the grave. As is characteristic of Klopstock's later poems, the author here refrains from the opportunity to make use of biblical pathos and instead makes references to Greek, German and Hebrew mythology.

PART II - ANTHOLOGIE AUF DAS JAHR 1782.

Klopstock's influence can easily be traced in many of the four-score and more poems which comprise Schiller's collection known as the Anthology for the year 1782. This collection of poems was written with the author's intention of outshining his rival and enemy, Stäudlin, who had quarreled with Schiller because of a dispute connected with the Swabian Almanach whose editor Stäudlin was. Schiller purposely sought to write counterparts to poems included in his rival's collection and, in fact, the whole venture was merely intended as a thrust at Stäudlin's periodical.

In general we may say that a definite point of separation from Klopstock lies between the Almanach and the Anthology, according to Minor. In Stäudlin's collection Klopstock is the direct model who is almost mentioned in the same breath as the divinity. Stäudlin speaks of him as "My Klopstock", and says "that God himself must have heard Abadonna's prayer of regret in the Messias." With the exception of some of the more important poems which may even have been written before this time. Schiller abandons the vague shadowy ideal world of Klopstock for the more realistic element. His "Rache der Musen" is his revenge on Stäudlin.

Schiller himself viewed many of the poems with a critical eye, for many had been written during his Academy days when he was truly a slave of Klopstock. But even if he did later occasionally write a Klopstockian ode the period of real imitation of his model had passed.

The group of odes which show Klopstock's influence are

distinguished in one distinct feature from the master. In them Schiller abandons the imitation of the antique strophic form and employs the "volkstumlich reim" which scents of Haller's influences.

There are several groups of poems in the Anthology which are quite clearly separated in that from other groups. The two most important groups are first, the collection of Laura odes, nine in number all of which contain a strong love element; and ten poems which celebrate the glorification of God in the works of nature. Then there are several minor groups such as his patriotic odes, satirical and pessimistic poems, 3 "Minnelieder", 3 poems in which he refers to Klopstock, and 3 in which he takes the affairs of the ancient gods for his theme.

It is my purpose now to take up each group of odes contained in the Anthology and show the chief ideas of Klopstock's which are reflected in the poems. Altho perhaps my plan may appear somewhat monotonous, I shall consider the separate poems of each group in order to show better the connection of the ideas contained in them with those found in Klopstock's poetry.

Group I.

THE LAURA ODES.

The Laura odes are centered around a dream love of Schiller's. In them the poet does not express the idea of a genuine earthly love but more of a feeling of longing for some loved one of the distant future. He addresses these exaggerated outpourings of his soul to "Laura" who is that by his biographers to have been suggested by Klopstock's "Fanny", who was well known to him at that time. Owing to the secluded life which he led at Solitude and the

fact that he knew no women personally, with the exception of his sister and his landlady. From Fisher, we may be safe in saying that the greater part of his conception of love was formed from impressions gained from Klopstock's love lyrics. "In these odes Schiller appears to be in pursuit of the intense, the extraordinary, the ecstatic and sometimes fails to impress us thru sheer superabundance of the impressive, - a fault shared with Klopstock."¹ He seems to have caught the strain of Klopstock's conception of love and looked upon it as an ideal, only to be approached by an extravagance of imaginative flights.

Minor suggests that "Laura seems to be the ideal in person of the future loved one which had slumbered in Schiller's breast during his period of greatest devotion to Klopstock". Viewed from the structural style and language of these odes, we recognize the same fervid and farfetched figures, the same involved and sometimes obscure sentence arrangements which are found in Klopstock's lyrics.

² "Schiller had acquired Klopstock's power to express himself in the substantive. Sentences without verbs or complements which are merely exclamations and interjections, the tenses of verbs used to correspond to references made to time and eternity, the license in language as well as versification suggest the poet of the "Messias" as model as do also many of the extraordinary conclusions to ideas such as, for example, "Und die Welt ist - nichts" and "Dasz die blinde Metz Glück in eure Taschen eine - Weltgesteckt!"

A definite idea of Klopstock's conception of love may be gained from his "Messias" and Love lyrics. In the fourth canto of

1. Cf. Thomas, Page 70.

2. Cf. Minor's Life of Schiller. Page 440.

his "Messias" he shows us the love which exists between the youth of Main and Cidli, which really finds its counterpart in his own relations with Fanny. He views love "^{as a} *subspecie alternitatis*". Love and God are to him one and the same thing. Love animates all nature. Just as the stars, so is the poorest little worm filled ¹ with love. Love is therefore something eternal, and lovers are ² already destined for one another before their life on earth. When these lovers destined for one another meet on earth there grows out of this meeting the greatest happiness, and then earthly love again wins everlasting duration when the souls of the lovers, even if death separate them for a time, find one another again ³ after the resurrection day. If these two lovers who are destined for one another do not meet on earth, they can find comfort in the hope that they will be united in eternity where earthly connections ⁴ fail to be broken off. Klopstock's spiritualization of love is very closely connected with the uplifting conception which he had of nature and women. This is seen in his epigram, "Er und sie", in which he shows their connection.

He employs giant nature pictures to express the force of his love, for to him love and God are united and nature is but the expression of God's power. To him love is the guiding principle, the impelling force in the world, - a "Weltgesetz". Sometimes he imagines himself dead in order to find voice for his love, and

1. Cf. See ode "An den nachkommenen Freunde."

2. Cf. Ref. to Klopstock's ode "Salem". - "Dasz er sie ewig erschuf und sie für einander geschaffen auf der Erde sich fanden und liebten - u.s.w."

3. Cf. Ref. his Liebesgedichte of his youth, i.e. - Die Künftige Geliebte, an Fanny and "der Abschied".

4. Cf. Ref. to Klopstock's thoughts which he discussed with his friends after Meta's death.

1

stands face to face with God in eternity. He shows us the heavenly throne thru the "Ritz" in the grave. "Der Blick" has become a favorite invention of his for the reflection and interpretation of mutual love. Earthly things have no value or weight for him in comparison to the happy reunion with loved ones beyond the grave.

THE LAURA ODES.

Group I.

"Schiller's odes to Laura are love poems of an individual, metaphysical nature, in which are embodied some of Klopstock's favorite ideas; in which ideas of the stars, the universe, God and ² immortality of the soul pervade in many passages." The love which is sung to her is holy and transcendental,- a love almost akin to "Gottheit", as Klopstock has developed it. "In these odes Schiller expresses his whole excited temperament; his ardent feelings which overstep (the) earthly bounds, and the eternal harmony of souls", says Brahm in his biography of Schiller.

"Kühn durchs Weltall steuern die Gedanken
Fürchten nichts - als seine Schranken."

This cycle of odes opens with a "Phantasie an Laura" in whose first line, "Laura, über diese Welt zu flüchten wähn' ich", we recognize a counterpart to Klopstock's conception of flying over time and space thru worlds which is depicted in the first canto of the "Messias". A similar idea expressed in Klopstock's love lyrics is brought out in this poem where the poet glorifies love as the life-bestowing order creating principle in the material world, the

1. Cf. Ref. to Ode on Fanny. - 1st two lines.

2. Cf. Brahm Life of Schiller. Page 177+

spiritual realm and the being of man - a universe as Klopstock expresses it. Like his model Schiller emphasizes the "Ewigkeit" of love and identifies it with the force of gravitation which holds planets and systems together. He carries this power of attraction into the world of imagination, and brings out the idea that, by means of it, the past is moved forward to the future, and time to eternity in which their mutual love will continue to exist.

In the second strophe of the ode the poet says that this power of attraction rules in the zodiac; in the smallest atom as well as in the world of spheres. There is a similar that expressed by Klopstock¹ when, in speaking of the constellation of the Lyra, he says, "It sounds for the whirling dance which the planet animated by it, holds in the tract about itself," and again in another ode² the same idea is expressed where he says - "When the planet escaping releases itself and hastens on in revolution."

There seems but little reality in this ecstatic love which soars above the stars, but it is expressive of Klopstock's idea of a universe of love. As in his Fanny odes no definite idea of real happiness or any real possession of the loved one is expressed. Even the name Laura like the Fanny, seems to have been taken from the realm of fancy. Klopstock says in his "künftige Geliebte", "Heiszest du Laura? Laura besang Petrarcha in Liedern".

The ode "Laura am Klavier" furthers the idea which Schiller learned originally from Klopstock of the identity of God and love. When Laura plays the piano the poet feels himself removed from the material world and raised to the spiritual. Thru the magic power

1. Cf. Klopstock's Ode 47.

2. Cf. Klopstock's Ode 53.

of her harmony a view of the Godhead is granted him and he is permitted to view the aurora from the other side of the grave. Another idea resembling that found in Klopstock's poetry is found, (first) in the passage where the author speaks of traveling thru the "storm of creation to God, and develops again Klopstock's ideas of space found in the first canto of the *Messias*. In the eighth strophe Schiller refers to the fact that in the presence of the holy spirits he recognizes that beyond the grave a new life awaits us - a reassurance of Klopstock's idea of the immortality of the soul.

A similar idea to the theme of Klopstock's ode "die Gottesleugner" is found in the thirteenth verse where the poet says that the jester whose piercing witticism causes him to scoff at the existence of God as a foolish fancy, shall be sharply rejected and punished.

In his "Vorwurf an Laura" the exaggerated figures of speech suggest an imitation of Klopstock's language. Laura is taxed with being the ruin of her lover's ambition. Because of her the "giant has shriveled to a dwarf." She has 'blown away the mountains' that he has 'rolled up' to the sunny heights of glory.

Love as expressed here appears as a "Wiedererinnerung", a reminiscence. The longing of the lovers for reunion is here the animating desire in all the woe of separation for this original union. The present joyous moments are only dreams of those complete god-like hours, - all of which is suggestive of Klopstock's conception of love.

Thots of death like those found in the first two lines of Klopstock's ode "to Fanny" occur in the third verse of the poem

where the poet says, "Jenseits dem Cocytus wollt ich schweben". His love makes him wish to come into the direct presence of God, showing us that identity of God and love which Klopstock believed so firmly.

In the third line of verse twelve we find the word "Marmor" used for a marble tomb with its inscription as Klopstock has used the word in his ode on "Rathchild's Gräber".¹ The conception of love which is brought out in his "Entzückung an Laura" is a further imitation of Klopstock's ideas. Here again love is identified with the Godhead and the pre-existence of love before the lovers appeared on earth is brought out in the sixth verse. The same bodily attraction exists here and this attraction draws their souls together in a union of love which will outlast even life itself.

Laura's "Blick" arouses joy in his soul, for he feels the greatest happiness when he reads in her eyes that she loves him. Love causes the world to vanish for them and time appears to stand still because of the great controlling power which it possesses.

Klopstock's conception of the pre-existence of love before life on earth and the identity of love with God has been well brought out in Schiller's "Geheimnis der Reminiscenz" in which we are told of a former life in which Laura, then one with her poet, was a part of the Godhead. One and yet two they swept thru space in unimaginable ecstasy. Then came their life on earth which separated those who now evermore yearn to have their lost unity restored to them. We are given a Klopstockian picture of the happiness of the blessed in heaven where everything is aglow with the "lichtem Morgenroth".

1. Cf. Rothchild's Gräber line 15.-"Umwandle ich die Gräber und lese ihrem Marmor".

and is filled with the perfumes of paradise and "Maienluften".

1

According to Duntzer,¹ the "Silbergirtle" mentioned in the sixth verse refers to Laura's gleaming white garments worn with a girdle similar to the idea expressed in line 119 of Klopstock's ode "An Fanny" where Fanny comes to meet him in paradise clothed in gleaming white garments.

Like Klopstock, Schiller believed that love is a "Weltgesetz". This idea appears as the theme of his "Meloncholie an Laura" just as Klopstock has done in his ode "An Fanny", here the poet, in order to find tones for his love, thinks himself dead and appears in eternity before God. Laura's blossoming life reminds him of the everpresent death which undermines all nature.

The chief idea in the poem, as I have said, is the longing for death and that union which existed before life on earth, and reunion beyond the grave. Here the poet, as is characteristic of his early model impresses us with the petty nothingness of life on earth and the all important "Wonne" in the "Jenseits."

Schiller's "Triumph der Liebe" conveys to us his ideal view of the power of love (used in the higher sense to mean the union of souls) in the universe. The whole poem resounds with the call, "Selig durch die Liebe Götter

..... Liebe Menschen Götter gleich." - the same idea
which Klopstock has expressed in his ode "Friedrich V".²

The poet's love guides him upwards to the creator of nature; it leads him thru the boundless space of the whole universe; it is the power which created the world out of confusion and re-

1. Cf. Duntzer's Edition of Schiller's Lyrics. Page 49.

stored man to a spiritual life thru the birth of the "Goddess of love" whose appearance has been a second "Schöpfungswort" which has had a great effect on all nature. All these ideas are common with Klopstock. Even the reference to the nightingale which Klopstock employed so often in his love lyrics and especially in his "Bardale" is made use of here.

What the poet calls love in his Laura odes assumes the name of Friendship in Schiller's ode by that name. Here the longing which the poet experiences for love is transferred to friendship and this friendship animates creation as its guiding principle. No definite friend is addressed in this ode, but a dream-friend like Laura and Fanny's dream love is glorified. Friendship, like Klopstock's idea of love is here described as a "mystic attraction of souls identical with the attraction of gravitation, which makes the beauty and glory of the spiritual world." As with love, here friendship leads up to God thru the chain of spirits and strives to attain "Gottähnlichkeit". "We are dead groups when we hate, gods when we love", says the poet. Klopstock's unusual conception of great endless space is brought out where the poet describes the "harmonious ring dance of souls" in which Raphael and Julius sweep onward to where "time and space are submerged in the sea of eternal glory".¹

Here the "Blick" or glance of his friend reflects friendship as Fanny's glance reflected her love for the poet in Klopstock's ode. The power which friendship as well as love has over nature is brought out where the poet says that he dreams souls created in the rocks which his friendship animates.

Klopstockian is also the idea expressed in the tenth

1. Cf. Thomas Life of Schiller. Page 69.

verse, that the creator once experienced the need of a friend and therefore created the realm of spirits, which was not like him, but in this longing for friendship in the whole realm there was something which attracted the infinity of God.¹

The idea of longing for a true friendship which shall exist even beyond the grave, and the desire for a union of love is also found in Klopstock's ode "Der Zürchersee".² A glance into eternity and Schiller's ever present thought of death forms an effective conclusion to the poem.

The love element appears in a few other poems in the Anthology but none of them are of great value.

In an ode "An Fanny" written before the Laura odes, Schiller expresses his longing for the future loved one whose name is identical with the one made famous by his early model. Just as he read Klopstock's longing for the phantom loved one, Schiller's heart goes out to the girl who is still unknown to him, but whom he believes was destined for him even before their appearance on earth.

In another ode "An mein Täubchen" the poet sends a dove as a messenger of love which is to picture to his loved one the happiness which awaits her as mistress of his heart. In a tender letter to Fanny mentioned by Minor, Klopstock viewed the writing of his loved one as an "anacreontic dove" whose questions he answers in dialogue.

In his "Fluch eines Eifersuchtigen" Schiller says that love has come between him and his creator and has made him submissive to God - thoughts which are identical with those brought out in Klopstock's Ode # 43 Strophe 20.¹ Cf. Ref. to Klopstock's "der Zürchersee" Strophe 16 to end.²

stock's love lyrics.

In "die Parzer" the author says that ^{love} first taught him the worth of life, for by it all happiness is controlled. Here, like Klopstock has expressed the idea, the author refers to love as being the guiding principle of the world which animates nature, produces the highest joys for men and gods alike and retains its power beyond the grave.

Klopstock's idea of the close connection existing between love, God and nature is expressed in the tender little ode, "Meine Blumen." Here the poet, who wishes to animate everything thru the power of his love, bestows life, voice, souls and hearts upon the silent "Frühlingskindern" as he calls the flowers, after they have been gathered by his beloved whose magic touch has breathed life into them and sent them as messengers of love. There is still another poem in which a pathetic phase of the love element is treated. "Die Kindmörderin" is a poem in the form of a vision so often employed by Klopstock. The theme altho revolting is treated in a pitifully realistic manner and the form of Klopstock's ¹Abbadona that fallen angel, who was so capable of the noblest actions, involuntarily suggests itself here as a model for the repentant Magdeline who so bemoans her wrong doing. In the first stanza we find a parallelism in that to that found in the ¹Messias. Here we have "Weinet um mich, die ihr nie gefallen" and in the Messias we find "Weinet um mich, ihr Kinder des Lichts".

1. Cf. Messias, Canto II, l. 765.

Group II.

NATURE POEMS.

Klopstock's Conception of God and Nature.

The foundation of Klopstock's poetry, which is likewise that of Schiller's, is his great, pure and noble heart which speaks for itself with wonderful simplicity and quiet grandeur in all his poetry. His vast thinking, his remarkable conception of space and eternity of time, his inner conviction of the identity of God and nature, and his giant colossal nature pictures seem to have come directly from his heart. "In his *Messias* we find a great attempt to again awaken thots of God in the human breast,"¹ and in his ode, "der *Abschied*" he says "Ich sang den Menschen menschlich den Ewigen Den Mittler Gottes."

He attempts to come directly to God without the church as a mediator and trembles with thrills of awe and ecstacy at the thot of God before whom he is all-submissive. Many of his poems give examples of this contact which he has experienced. In his odes "der Frühlings feier", "dem Allgegenwärtigen", and "Morgengesang am Schöpfungsfeste", he leads humanity from the narrow walls of the church out into nature so that they may there experience the presence of God in the vast phenomena of the universe. He conveys the thot to us that God is ineffable and inconceivable; that trees, streams, stars, suns, and worlds as they move in harmony, never really call "Gott ist es, den ihr preist."² Thus the poet seeks in this way to picture the infinity of God and to widen our conception of him to that of a "Weltgott",³ but seldom lets his countenance

1. Cf. Lyon's Influence of Klopstock on Gœthe.

2. Cf. Klopstock's ode "Dem Unendlichen".

3. Cf. Lyon page 80.

become visible. He celebrates the master always as the "father of love".¹ Indeed throughout his sublime nature poetry he emphasizes the greatness of the power of God and the petty nothingness of the realities of life on earth.

Having outlined Klopstock's conception of God and his presence in nature, I now wish to point out how these ideas are reflected in a group of poems contained in the Anthology which come undeniably under Klopstock's influence - the group in which Schiller praises the greatness and power of God in the works of Nature. In all of these poems it was his task to bring to light and celebrate the greatness of the great creative spirit. They are filled with the language of the heart which is also characteristic of Klopstock's nature poems.

In general, we may say that the whole vast thinking has been gained from Klopstock and Wieland.

In his ode "An Gott" the poet falls down on his knees in prayer before a power which he addresses as "thou big thing" instead of the God of the bible. Here we see how he appears as Klopstock does before God whose presence he feels instead of sees, but who is inexpressable.

In the "Hymn an den Unendlichen" which is a preparation for "die Grösze der Welt," Schiller makes a direct appeal to God. It is an attempt to get nearest to God on the mountain top. Both of these poems were probably written in the period in which Klopstock's influence on Schiller was very pronounced. Even the exterior form as well as the content has been borrowed from him.

1. Cf. Klopstock's ode "Der Erbarmen".

But the author has excelled his model. In his "Frühlings feier" Klopstock recognizes in the thunderstorm the visible presence of God, who reveals himself ever more gloriously the nearer the storm approaches. He sees in the lightening a new witness of the divine presence, and, as the lightning strikes the forest, he begs it to pass by his hut. In Schiller's "Hymn an den Unendlichen" the poet climbs upon a high rock where he sees the storm collecting beneath him. He begs God for a mighty "Arkan" so that he, "der Endliche, der vernüft'ge Wurm", may recognize in it the greatness of God. But when God thru the lightning asks the question of his creatures, if they recognize him, the poet begs him to restrain his fatal power while he explains, in the name of his creatures, that they do acknowledge him. Here we have a living God with whom the poet comes in direct contact, but to attain whom he crawls like a worm in submission as Klopstock does in his "Frühlings feier." The whole vast thinking contained in the poem is characteristic of Schiller's model. The language with its unusual figurative character reveals Schiller as imitator of Klopstock.

Die Grösze der Welt suggests Schiller as Klopstock's imitator in both its content and exterior form, for the whole that is essentially Klopstockian. The sublime idea of the infinity of the universe is the theme of the poem. Two wanderers, who are seeking to attain God and measure the greatness of his works, meet after an endless flight thru the vast space of the universe to reach the "Markstein" of creation. The description of their flight is very suggestive of Klopstock's description in the first canto of the "Messias" of how the poet travels thru the endless space of the

world. What the poet really wishes to represent to us is an attempt to get into direct communication with God without the church as a mediator - an idea which was original with Klopstock but further developed by Schiller. Klopstock had treated the same theme earlier in a different manner in his ode, "die Welten". The veneration of rocks which the poet alludes to in the "Markstein" of creation had been begun by Klopstock and developed by Goethe.

It is, as I have said, in the realm of fancy where Schiller comes into the closest connection with his first model, and nowhere is this better shown than in this poem.

In a following poem, "Herrlichkeit der Schöpfung" the poet again, as in the two preceding poems, feels himself raised up in the air, where the whole universe, now refreshed after the storm has passed away, lies open before him. The peaceful harmony of nature again restored to calm is pictured to us in words of majestic sweep and grandeur in which the figures of speech and language are suggestive of Klopstock's great nature poems. Like Klopstock often does, Schiller has employed a happy choice of words which because of their melody of sounds, seem to increase the beauty of the poem and strengthen the conception of the calm which reigns after the storm.

The poetry of common things and gentler feelings seems to have been non-existent for Schiller in the narrow life which he led at this time. His imagination liked to occupy itself with the supernatural, the stupendous or else with the awful and revolting, as did Klopstock.

"Die Pest is a grawsome tribute to the power of God as

manifested in the horrors of the plague. Here the author presents to us a picture of death and decomposition:- a picture which leaves far behind it any of Klopstock's ideas which sing the praises of God in his terrors and punishments. With a few strokes of the pen the author describes such misery that we have a visible idea of the thought which he wishes to convey. This is also one of Klopstock's great gifts - to be able to give a complete picture in as few words as possible.

"A Gruppe aus dem Tartarus" depicts the endless miseries of the Inferno. It portrays to us the power of God over the wicked as opposed to his grace shown to the good. Klopstock's ideas of the "Unendlichkeit" of time, eternity and punishment of the wicked by the mighty power of God are made use of here.

Schiller represents the contrast to the horrors of the Inferno in his poem, "Elysium", which Minor considers his masterpiece of "Stimmungsdichtung", an invention made use of by Klopstock in his poem "Morgengesang am Schöpfungsfeste". The content of the poem corresponds to that found in Klopstock's ode "Der Zürchersee" in which he depicts for us the joys which exist in heaven. The happiness of the blessed portrayed for us in his "Messias" are similar to Schiller's conception given here.

In "der Flüchtling" Schiller contrasts nature, which becomes animated early each morning, with the restlessness of a soul which has become old early in life and sees everywhere in nature only the traces of an everlasting sleep. The nature pictures and especially the description of the beauties of the morning and sun-

1. Cf. Die Kühle des Morgens vor Sonnen aufgang. - Klopstock's ode #123 line 5 and 9 and also his ode #132 line 1.

rise contain thots which are common with Klopstock. The thots of death in the midst of these great beauties of nature remind us of similar thots found in Klopstock's love poems.

Group III. POLITICAL AND PATRIOTIC LYRICS.

In this group of poems we shall find many thots which the odes and Messias of Klopstock have prompted Schiller to imitate. His conception of freedom, love of fatherland, and condemnation of tyrants re-echos Klopstock's ideas concerning them. His poems whose theme is veneration of wise and good rulers resemble Klopstock's similar songs of praise.

The first political poem which Schiller ever wrote was "der Eroherer", that youthful attempt in which he expressed his great hatred for the "Erdgötter."

While he was still at the Academy and Klopstock was his absolute master we find a Klopstockian parody on Freedom written in his album. "O Knechtschaft! Donnerton dem Ohre, dem Herzen quälendes Gefühl", which shows how deeply the longing for that freedom so glorified by Klopstock, was imbedded in his heart.

In his "Aufschrift einer Fürstengruft", the allusion to the "jüngste Gericht" forms the point.

The ode, "die Schlimmen Monarchen" expresses the most bitter hatred for wicked princes. Here the author emphasizes the nothingness of earthly affairs, an idea so often employed by Klopstock, and warns the princes both dead and living that a day of judgment is coming on which they shall be judged for what they are as men and not for what they have been on earth. A similar thot

is expressed in Klopstock's odes "Für den König" and "Bernstorff and Moltke", God here is all powerful and they are but puppets in his hands. The reference to the judgment of the wicked princes corresponds in that to that held in the eighteenth canto of the *Messias*. A similar idea of addressing the tomb of princes has been made by Klopstock in his ode, "Rothchild's Gräber", but in it he sings the praises of good rulers. The rhetorical pathos of the ode as well as its language suggest the model very strongly.

"Graf Eberhard, der Greiner" is honored by the poet in an ode in which the so-called cheery chase strophe, which Klopstock has used in his ode "Heinrich der Vogler", is employed. The content is similar to that of the poem just mentioned, as both sing the praises of a mighty warrior who was willing to sacrifice everything for his fatherland.

Schiller's "Totenfeier am Grabe Riegers" celebrates the death of a famous and much beloved German hero. Here are found many of Klopstock's ideas which run throughout the group of poems. The reference to the "Erdgöttern" recalls to Klopstock's designation of tyrants. Similarly as his model has done in his odes to "Bernstorff and Moltke", "Friedensburg", "Für den König" and "Rothchild's Gräber", Schiller here points out the fact that only their deeds accompany princes beyond the grave and that they stand before God on the day of judgment as mere men and their earthly glory is of no avail. The reference to the book of his life, which the great judge examines, goes back to the same idea expressed in Klopstock who in one of his odes once spoke of "a book from which the angels judge", but Schiller lets the deeds appear before God himself here.

The reference to everlasting joy and the exalting of Rieger to Christ is only a poetic picture borrowed from Klopstock who in his ode König Frederick V says,

"Ist ein Christ! belohnt redliche Thaten".

The last of this group of poems, "die Schalcht" is a powerful description of the rage of combat the ideas of which are similar to some which Klopstock has expressed in his early odes, "Heinrich der Vogler", and his "Schlachtlied". As in the former ode Schiller here pictures to us the soldiers marching over all the dead bodies to victory, and the coming of the gods of war. His conception of the blackness of the atmosphere corresponds with the same idea found in the "Schlachtlied" as does also the idea of reward for bravery and patriotism beyond the grave.

Another poem which does not belong to this group, but whose pessimistic tone is in keeping with the poem just discussed is Schiller's "Elegy auf den frühzeitigen Tod Johann Wecherlins". In it the poet expresses optimistic thots of "that best world to come and disregards the blind "Lottospiel" of this life. He says that true love and friendship outlast death after which the lovers are again united, - a conviction which was often expressed by Klopstock. Klopstockian is also the thot which the author has expressed, "Wunderlich ist die Vorstellung des Gottes Kelch (der groszen Vaters) woraus die Wahrheit fliesze".¹ The love element exists throughout the poem in which we again receive the impression given us by Klopstock in his ode "Fredrich V",² "Lange sinnt er nach, welch ein Gedank es ist Gott nachzuahmen und selbst Schöpfer

1. Cf. Klopstock Ode 11 line 43 .- "die goldene Schale ist voll der Christen Thraner".

2. Cf. Strophe I.

des Glücks zu seir".

Group IV.

THE RÄUBER ODES.

While these odes are not a part of the Anthology but are introduced in his early drama "die Räuber", I am taking the liberty to discuss them together with this collection, because of the traces of Klopstock's influence which has been discovered in them.

The parting scene between "Hector and Andromache" is given back to us again in a manner which reminds one very much of the "Wechselgesang" of the biblical heroes in the eighteenth canto of the "Messias". Klopstock's favorite idea, that love alone outlasts death, is made use of here, where Hector on taking leave of his wife refers to a reunion beyond the grave thus:- "Hector's Liebe stirbt im Lethe nicht". There is a parallelism in that between the first line of the poem,

"Willst sich, Hector, ewig von mir entreiszen?"
and a line in the Messias (Canto II line 763)

"Abdiel, mein Bruder du willst dich mir ewig entreiszen".

Another "Wechselgesang" is introduced in the poem, "Brutus and Caesar" whose form suggests the passage in the "Messias" referred to in the same connection in the preceding cde. Here we see that "by the influence of Klopstock who wore a seal upon which was the head of his idol, Brutus, Schiller, as a stoic decides in favor of the hero of freedom as opposed to Caesar the tyrant".¹ To him Brutus seems to have fought for that freedom which was of so great value to both Klopstock and himself.

We might safely guess that the song which "Amalia" sings

1. Cf. Minor's Life of Schiller Vol. I, Page 347.

in the garden scene of "die Räuber" was written by Klopstock if we did not know the author, for the far-fetched figures and nature pictures are very characteristic of his diction.

The poem almost seems a feminine counterpart to the Laura and Fanny odes, for in it we hear that the lovers have forgotten heaven and earth in their mad embrace and that their love, which outlasts the bounds of this life, views eternity as its goal.

The use of the word "Walhalla" for heaven was probably taken from Klopstock who makes reference to "Walhalla" in his odes "der Hugel und der Heir"¹ and also in "Hermann"². Schiller has written a "monument" to the Robber Moor which is included in the poems of the Anthology. This is an apostrophe to the dead hero, similar to Klopstock's "Herman" and his other monumental poetry. Here the poet refers to the hero as a "majestic sinner", the high fallen one ("Hochgefäller"). Other similarities to Klopstock's ideas are found in the author's conception of the vast space of the heavens, his references to night in connection with death and beautiful nature pictures characteristic of the odes to "Ebert", "Gieseke" and "Hermann". The idea of divine judgment of men also betrays the model. The short lines without predicates and the frequent use of substantives are characteristic of Klopstock's diction.

In an apostrophe to Rousseau whom, the poet thinks, has been treated most shamefully, Schiller denounces the order of things in the same extravagant kind of language as Klopstock has used in his hero-odes. He speaks of the futility and lack of value

1. Cf. Strophe 26.

2. Cf. Strophe 28.

of earthly enjoyments as Klopstock does in his love odes and also of the resurrection day mentioned in the "Messias". In the first two stanzas of the poem the double nature of religion is revealed in a similar manner as has been done in the fourth canto of the "Messias".¹ Here the poet claims that religion unites whole worlds into close union and teaches all men to love each other as brothers. In the second stanza he discusses the other side of religion showing its character when it has been misused by fanaticism for dreadful persecution.² This side is also brought out in the "Messias".

In a following line Schiller makes reference to "der Blick des Genius", an expression which Klopstock has used in two of his odes, "Wingolf"³ and "Lehrling der Griechen".⁴

In "der Venuswager" leads us again into a great scene of judgment with which we have become familiar in the "Messias". Here Venus is to be judged by the people for all her sins. Reference is made here to the "Wagshale" of life, which Klopstock has mentioned several times in the "Messias" in connection with justice.

In another similar poem, "Bacchus in Triller", judgment is held over the god of wine and his sins held up before him. The happy island on which the wise judge of Venus resides is a counterpart to Klopstock's conception of heaven found in his ode "der Zürichersee".

Altho we find evident traces of Klopstock's influence all thru the Anthology we know from his biographers that he made a con-

1. Cf. Messias IV lines 450 - 456.

2. Cf. Messias IV lines 457 - 465.

3. Cf. "Wingolf" - "Verdeckt dem Auge, welches der Genius nicht-scharft".

4. Cf. "Lehrling der Griechen" line 1 - "Wer des Genius Blick u.s.w."

scious effort to free himself from this imitation and sought to ally himself with Wieland, the poet of the people, who was almost the exact opposite of his early model. The quarrel which Schiller had had with Scharffenstein had first made him realize the dangers of this influence.

Schiller's changed mood and conception of life is given voice very sharply and directly in several later epigrams of the Anthology in which he criticizes Klopstock very severely. However, the content of them leaves no doubt that Klopstock's influence did exist in Schiller's poems.

Minor tells us¹ that once a friend had warned Schiller against Klopstock, saying that his religion was a mere play of poetic imagination. This idea appears to be echoed in an epigram entitled "die Messiade" in which the poet says, "Religion beschenkte dies Gedicht, Auch umgekehrt? das fragt mich nicht". "Der einfältige Bauer" ridicules the "Messias" as a "hochstudierte Gelese", and the poet as a man who wanders about afar from the earth and feels at home on the "sun-paved" streets of heaven and hell, but knows nothing of how corn and flax grow.

A proof for his inclination for Wieland and desertion of Klopstock as his model is shown in another epigram, "Klopstock und Wieland" in which the author, standing before the pictures of the two men, chooses Wieland saying, "Klopstock writes for the other world and Wieland writes for this world. I may love the former, but I kiss the latter." Indeed, even before this time Schiller had pictured Klopstock in the "Recension" of Staudlin's Almanach as

1. Cf. Minor's Life of Schiller, Page 448.

"an old grenadier" who occasionally still tries out his diminishing strength on the recruits in the "Musenalm nach".

Schiller's ode "An einem Moralisten" is significant because it shows us his revolt against Klopstock's religious ideal nature. Here he represents to us an old man who, after he had enjoyed all the pleasures of life, condemns the empty trifles of youth and love. He appears to have the blunt conception of life which wishes to view man as a spirit and denies him the rights of his sensual nature. Because the moralist hinders him in becoming an angel, he will follow him "to be a man".¹ Minor says, "With the renunciation of Klopstock and his transference of allegiance to Wieland, there goes hand in hand with it the gloomy dismissal of a moral comprehension of life and a freer more humane one, "to be a man", not merely in the sense of Klopstock, but also according to Wieland's conception, is his explanation of it. Here again Schiller demands for himself a poet for men instead of the singer of the *Messias*".

Notwithstanding this apparent dislike and ridicule which Schiller showed for Klopstock in his Anthology, we may infer from his actions at the time of his flight from Stuttgart, that the influence of the man, who had first instilled the love for poetry in his soul, still existed.

Streicher, his companion in flight tells us that, as Schiller was making preparations for his departure, he came across a volume of Klopstock's odes, and, in looking thru its contents, found one which he had never ceased to admire. Affected by the

1. Cf. Minor's Life of Schiller, Page 449.

2. Cf. Minor, Page 542.

poem, he forgot himself and his hasty leave-taking, sat down and wrote a counterpart of the poem while the restless and excited Streicher had to patiently wait and listen to both the original and Schiller's copy.

Klopstock appears to have had an unconscious, irresistible influence over young Schiller; an influence which the latter realized and fought against, but from which he could not free himself.

PART III - SCHILLER'S EARLY DRAMAS.

In turning to a consideration of Schiller's three early dramas, "die Räuber", "Fiesco" and "Kabale und Liebe", we find that in each one of them there is unmistakable traces of Klopstock's influence.

DIE RÄUBER

This influence is especially noticeable in Schiller's first drama, "die Räuber" which was written when Schiller, then an oppressed and unhappy student at the Solitude Academy, only knew life from what was pictured for him in the few books which he read, and his own wretched existence at the corrupt court of the Duke of Würtemburg.

Under such influences one is not surprised to find in "die Räuber" a fantastic unreal drama from a world of romance which is really the product of young Schiller's imagination.

The theme, aside from the bare facts of the story deals with the idea of the lost son¹ and the struggles between the powers of heaven and hell, both of which Klopstock has depicted for us in his "Messias". I assume with reason that he derived these ideas from the "Messias" rather than from the bible, for, at this time, the former was his favorite book and Klopstock's epic treatment of the theme would necessarily have made more of an impression on his nature at this period than the same one treated in the bible.

² Kühnemann has emphasized this fact when he reveals the

1. Cf. Klopstock had treated the lost son in "Messias" II 1.763 .
2. Cf. Kühnemann, Life of Schiller, Page 52.

"Rauber to us as being" a giant struggle against God in which all the powers of hell are let loose, and the insurrection is quelled by the "Wirkung of the great judgment". He affirms that neither Karl nor Franz Moor but God himself is the hero of the drama. These two men, like Abbadona and Adramleek in the "Messias" are struggling against the higher powers which is at last victorious. As Klopstock creates men who wander over the earth as if transparent and reflect the good or bad qualities in their nature, so here it is true in the case of Karl and Franz Moor. Judas Iscariot, the symbol of evil in the Messias, had two angels, one good and one bad. The good one wept over him when he sinned and surrendered him to the wicked one. So we may here consider the two brothers, Karl and Franz, as two powers opposed to one another; - the good versus the evil. Likewise, as in the "Messias" the author lets the thot of the last great judgment govern the whole drama.

Klopstock pictures his Abbadona to us as a great fallen angel in whom respect for the master and a sense of good still remained; who, altho unredeemable apparently longed with incessant grief to again be an angel of light. Just such a figure is Karl Moor, who is the picture of that great misguided soul endowed with every gift of excellence, yet lost in spite of himself. Overruling passions and misguided friendships corrupt his heart and urge him on from crime to crime until he is plunged in the greatest depths of agony and despair. He appears great and majestic even in misfortune. Altho his actions, like those of Abbadona, are the most vicious imaginable, still the authors in both instances succeed in so bringing out the good qualities of these characters that we

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at once "pity and hate, abhor, yet love them".

Karl Moor's character is god-like in its conception of the good. Altho he says that he is his own heaven and hell, we feel that, back of it all, he is essentially a christian. His conception of the worthlessness of life reminds us of Klopstock's ideas which resemble his own. The tone of the language in the scenes where Karl more stands lost in thought before the Danube, and also where he appears in front of his father's castle resembles the passage in ² "Messias" where Abbadona stands at the entrance of the "göttliche Weltgebände".

"Er sah die Welt und den Göttlichen Himmel,
Weil er sich stets, in sein Elend vertieft, in
Einsamkeit einschlosz seit Jahrhunderten nicht."

Karl calls himself an "Abbadona" which appears to us as a proof that Schiller had used the character of the "Messias" as his ³ model. "Karl" gazes with the pensive melancholy of a dying Adam, as Klopstock had pictured him in the "Messias", at the setting sun in which he sees the likeness of a dying hero. Now the qualms of regret seizes him as Klopstock's devil likewise experienced. Now again in Klopstockian pathos he begs the bliss of a single tear. Karl's thoughts of death are essentially Christian. The great vision of the "Weltgericht" pictured in the Messias appears to him and frightens him. Klopstock's mysterious connection between thoughts of death and nature is employed here in the strange natures and the unusual

1. Cf. Minor, Life of Schiller, P. 325.

2. Cf. Messias Cantus II line 780.

3. Cf. Taken from Minor Page 328.

appearance of the moon which accompanies this scene before the Danube.

The love element in Karl's nature is indistinct and visionary; a counterpart to that found in Klopstock's love odes. His thoughts contain the same extravagant ideas of the immortality of love and predestination of the lovers before life on earth. "For Karl Moor", says Thomas,¹ "who knows his Klopstock as well as his Plutarch, love is a transcendental dream which foretells a spiritual union in a world without end." The keynote to his character, according to Kühnemann,² is a union of "nature, strength and freedom", three of the chief elements which helped to form the basis of Klopstock's great system of thought.

While Karl Moor may be classified as a "fallen angel who was redeemed from sin and raised to light again thru suffering, his brother, Franz Moor, himself a picture of Klopstock's devil-type remains an angel of darkness.

Klopstock had in his "Tod Adams" worked out the idea of a son damning his father in the figure of Kain who, like Franz, cursed his father and attempted his destruction.

In almost the first sentence which he utters, we recognize in Franz Moor a traitor to God's system, like Klopstock's devils were. He says "The name God awakens in me a fearful neighbor whose name is judge"³ and his wickedness only the fear of punishment tortures him. He is a rebel against the established order like the powers of hell in the "Messias"⁴ are. Minor says, "The long

1. Cf. Thomas, Life of Schiller, Page 46.

2. Cf. Kühnemann, Page 62.

3. Cf. Lex' "Die Idee im Dramen Schiller's Page 137.

4. Cf. Minor, Page 33.

weighing and calculating in his soliloquy as to what he shall do, the constantly new grasping and surveying of the same idea and words and, at last, the sudden breaking off of the train of thoughts conclusion - all of this is essentially Klopstockian". As Franz here seeks to devise a way in which he can destroy the body of his father thru his mind, the devil, Adramlech, in the "Messias" ¹ also considers how he can annihilate not only the body but also the soul of the Savior.

Franz Moor's disbelief in God, fear of the last judgment day, his frenzied terror and remorse in face of death are similar to the fearful death of the rebel, Julian of the "Messias". ² In his last remaining moments on earth he also behaves somewhat like Judas Iscariot, ³ whose soul became dark in his terrible fear when the death angel announced his eternal damnation to him. His whole dream seems to be filled with the ideas of the wicked throughout the *Messias* but especially in Canto V lines 351⁺ and Canto VII lines 601⁺.

The character of Amalia is of importance to us because she is, in reality, a feminine counterpart of Klopstock's love odes. Schiller himself has referred to her as a "maid who had read too much Klopstock", thus acknowledging her similarity to the feminine conceptions of his early model. Indeed at this time Schiller knew no other women but his sister. So he must necessarily have had to resort to books for his impressions of them.

Amalia is a dreamy melancholy creature, seriously lacking in flesh and blood, whose every action and thought seems to have been

1. Cf. *Messias* Canto II.

2. Cf. *Messias* Canto IV.

3. Cf. Canto IX L. 646 ; Canto IX 513 .

prompted by the voice and sanction of heaven. Her language is ecstatic and overstrained in its search for figures whose unique character suggests Klopstock's influence.

The conception of love in the drama appears to be similar to the love which existed between Semida and Cidli in the "Messias", who loved one another very deeply, but since God has restored Cidli back to life, she belongs to him and is denied ever being the wife of a mortal. A cloud of great ideas hovers and sweeps between them, and this cloud argues for everlasting loyalty to all things good on one side, and for everlasting sacrifice for the sake of the master on the other. Such a love exists here between Karl and Amalia for here the religious element in Amalia's nature seems to exclude any natural inclination for union, as is also true of Louise Miller's love in "Kabale und Liebe."¹ Kühnemann says, "Indeed Karl and Amalia are truly a pair of Klopstockian lovers who have forgotten heaven and earth in their joys and consider eternity the good for their love".² Minor has compared the reunion of the two lovers after Karl's return home to Schiller's "Reminiscenz an Laura" whose theme has repeated the thought found in a fragmentary ode of Klopstock's in which he treats of the reunion of two souls which, without knowing it, were once united in another world.

In the "Räuber" Schiller moves in the same "Stimmungswelt" as Klopstock does in his "Messias". The whole drama is characterized by Klopstockian extravagance of language and tragic pathos. Nature is referred to in a manner similar to the way in which the model treats her. There are several passages in the

1. Cf. Kühnemann, Page 86.
2. Cf. Minor, Page 339.

"Räuber" which find almost an exact counterpart in the "Messias" and Klopstock's odes, and serve as an additional proof of Schiller's relationship with Klopstock.

I A similar idea to that in which Schiller pictures the "Wagschale" of mercy which rises and falls is found in Klopstock's "Stunden der Wehe", - "die eine Wagschale steigt aufwärts aber vor Gott sinkt die andere.

II Klopstock's Philotas II - 178 -

- (a) "Dein Gesicht voll Narben ist freilich ein schöneres Gesicht."
- (b) Karl Moor "Diese Narben stehen dir Schöne Schweizer."

III (a) Messias X line 906

"Welchem Tadel und Lob dir Menschen wie Blasen der Luft wiegt."

(b) "Die Räuber" II Scene III line A.

"Menschen wagen auf deinen Dolch keine Luft auf."

IV (a) Messias X line 704

"Ausgeschüttet ist er Wie Wasser. Jedes Gebein ist ihm zertrennt. Seine Kraft wie ein Scherbe vertrocknet. Am Gaumen klebt ihm seine Zunge".

(b) "die Räuber" Act III Scene II line 9

"Meine Glieder wie abgeschlagen

Meine Zunge trocknen, wie ein Scherbe".

V In "Messias" I line 92 and "die Räuber" Act III Scene II line 1 the expression "Kostlichem Säuseln" is found.

VI (a) "Messias" VI line 304.

"Soll ich ihn jetzt, allmächtiger, schlagen?"

(b) "die Räuber" Act IV Scene V line 10.

"Groszer Hauptman, wann soll ich ihn schlagen?"

VII (a) "Messias" II line 765.

"Weine um mich, ihr Kinder des Lichts".

(b) "die Räuber" Act V Scene II line 25.

"Sie die Kinder des Lichts weinen am Halse der weinenden Teufel".

VIII (a) "Messias" VI line 244

"In dem ernster Rat der Wächer war koms Untergang beschlossen."

(b) die Räuber Act V Scene II line 139.

"Das ist mir im earnesten Rate der himmelichen Wächer genommen."

II. FIESCO.

The conflict in Schiller's drama "Fiesco" is patriotism versus ambition, freedom versus tyranny.

In this drama Schiller appears to have made use a second time of the Abbadona of the Messias in the character of Fiesco. He too is a fallen angel, who, once everything that was upright and honest, falls into a black abyss of crime and evil as a consequence of his overpowering ambition. He appeals to us at first as a noble man who thirsts for political freedom from the tyrant ruler; - the embodiment of the wise patriotic prince found in Klopstock's odes. In this first conception of his character he appears to us as an angel of light, the keynote to whose character is found in the words found in Act III Scene III, "Down tyrant! Let Genoa be free and me be its happiest citizen!" When his character begins to deteriorate in value because of his ambition and plotting, he still affects us like Abbadona does, for there seems to be a glamour of romantic enthusiasm about him, and we realize that he has a better nature than the outward one appears to be. Schiller seems to

have acknowledged his use of Klopstock's devil-model for the character of Fiesco where he says in his soliloquy in Act II, "Everlasting tempter! Won by thy charms, angels abandoned heaven, and death sprung from thy embraces." Fiesco is, in another sense, a Judas, who under a mask of patriotism betrayed his country, as Judas betrayed God in the "Messias". His language in his long speeches and especially after he found that he had killed his wife by mistake resembles the breathless exaggerated strain of Klopstock's diction. In life he seems to have been a victim of that great "Weltgericht" for wicked princes, mentioned in the "Messias", for what greater punishment could have befallen him than to have discovered himself as the murderer of his wife. His death is a final just reward for his tyranny.

"Du hast den Himmel geneckt, und den
Prozess wird das Weltgericht führen".

Verrina appears here in the role of a patriotic "Vaterlands befreier", who is willing to procure peace and justice for his country at the expense of his own happiness.

Leonora is a second Amalia, a creature lacking soul and reality who roves about in melancholy fears and doubts because of her great love for Fiesco. She appears as a representation of that still hazy indistinct conception of womanhood which Schiller gained from the reading of Klopstock's love odes.

Bertha, the defiled daughter of Verrena is another Amalia who calmly sits still in sad helpless grief while her father condemns her to an almost certain death. Her love for Bourgognin appears as another unreal hazy ecstasy instead of an affection born of earthly desires.

III. KABALE UND LIEBE.

Desire for freedom which was so dear to both Schiller and Klopstock together with the idea of rebellion against the "Erden-götter" is the theme of Schiller's third drama, *Kabale und Liebe*.

"This drama", says Kühnemann, "becomes a cry of protestation and anger against the oppressor, somewhat as is found in a rebellious ode of Klopstock's."¹

This thirst for freedom and rebellion against the oppressor is depicted well here where President Walter, the inhuman monster of tyranny is finally the victim of the "Weltgericht". He appears to us as another Klopstockian devil who works against all that belongs to the kingdom of light. He like Klopstock's Erden-götter, wishes to purchase power at the expense of his son's earthly happiness. In the center of the dramatic conflict the two lovers, Louise and Ferdinand stand. In their characters and relationship are found undeniable traces of Klopstock's influence.

Louise appears as a third counterpart of Klopstock's love poems. She, too, is an ethereal melancholy creature whose every sentence is clothed in biblical terms. Like Cidli of the "Messias" she seems far removed by religion from her lover whom she does not seem to need as a mortal entity.² "Ferdinand and eternity" is her constant cry. Influenced by her reading Klopstock's odes, which minor suggests must have been included in the books which Ferdinand had presented to her, she confesses that thoughts of her Ferdinand have come between her and her creator. Do we not

suspect the influence of Klopstock's ode "to Fanny" where she says,³

1. Cf. Life of Schiller, Page 219.

2. Cf. Thomas, Page 129.

3. Cf. Minor, page 138.

4. Cf. Act I Scene III.

"This little life of mine, oh that I might breathe it out into a soft caressing zephyr to cool his face----- I renounce him for this life----- but when the barriers of rank are laid low and the hateful wrappings of earthly station fall away from us and men are only men,-----then I shall be rich."

Ferdinand is a dreamer and idealist who does not even hope for present happiness but looks forward to a reunion with Louise which is far removed in the future, as Klopstock does in his "Kunftige Geliebte". To him love is more of an earnest extravagant longing than a vital reality. In face of this divine harmony, which exists in their hearts, he forgets duty and family, as Klopstock does, in the arms of his Louise. His language is extravagant and farfetched in such phrases as where he says "Show me that my patent of nobility is older than the eternal laws of the universe, or my scutcheon more valid than the handwriting of Heaven in my Louisa's eyes" and "Trust thyself to me! Thou shalt need no other angel!" Minor has indeed been true in his statement that "Ferdinand is a German youth after Klopstock's heart."¹

The conception of love worked out in this drama is essentially Klopstock's. As in his love lyrics the two appear to have been destined for one another from eternity, for Louise had cried out when she first saw Friedrich, "er ist's," thus conveying to us Klopstock's favorite idea that the lovers had formerly been united before life on earth and that a recognition followed their meeting on earth again. Their love strives upward toward the creator and with purity is a part of God himself. Choice between

1. Cf. Act I Scene IV.

2. Cf. Minor, page 136.

God and their love wavers constantly in their hearts and they confidently expect a reunion of their souls in heaven.

Lady Milford, like Carl Moor and Fiesco seems to be another reflection of Klopstock's Abbadona, a fallen angel, who, having been lost in a moment of weakness, seeks redemption and longs for the better things in life which she has never lost sight of. She, too, is an alien to her surroundings whose degeneration takes place thru her repentance. "Schiller has created in Lady Milford an English woman, a free-born daughter of the freest people under the sun, and opposes her pride to that of the German Ferdinand. It was this "Freiheitsgefühl and Freiheitsstolz enjoyed by England at that time, for which Schiller with Klopstock and Schubert, fought so valiantly."¹

1. Cf. Minor, Page 150.

CONCLUSION.

And so we might consider Schiller's later dramas and poetry and find in many of them ideas which were, perhaps, original with Klopstock but which have been further developed by Schiller. For be it of great or slight value, Schiller, like Goethe, never completely overcame the influence of his first model. To be sure Schiller's was not a nature to be hemmed in and restricted by the narrow seraphic world and grandiose flights of imagination characteristic of the poet of the "Messias". To him was given the power to create and originate rather than to imitate. It is in his "Stimmungsdichtung" in which, as I have said, traces of Klopstock's influence are the most evident.

In defining Klopstock's position in the field of poetry, Schiller says in his "Über Naieve und Sentimentalische Dichtung", "His sphere is always the realm of ideas, and he knows how to raise all that he touches to the infinite." It is this idealistic element in Klopstock's poetry which first aroused Schiller's admiration in the poet.

In a further statement made in the same treatise, Schiller seems to account for his youthful attraction for Klopstock and his later realization of the dangers connected with such an influence.

"It is only in certain dispositions of the mind and in hours of exaltation that recourse can be had to Klopstock, and that he can be felt. It is for this reason that he is the idol of youth, without being by any means the happiest choice which they

could make. Youth, which always aspires to something beyond real life, which avoids all stiffness of form and finds all limits too narrow, lets itself be carried away with love and delight into the infinite spaces opened to them by Klopstock. But wait till the youth has become a man, and, till from the domain of ideas he comes back to the world of experience. Then you will see this enthusiastic love for Klopstock decrease greatly without a riper age changing at all the esteem due to this unique this so extraordinary genius."

In a final estimate of his early model, Schiller continues to say, "Klopstock is capable of exercising all kinds of action on the heart, and can sometimes shake the soul by the most sublime pathos; as others cradle it with sweet and heavenly sensation. Yet his heart prefers to follow the direction of a lofty spiritual melancholy; and however sublime be the tones of his harp and lyre, they are always the tender notes of his lute which resound with the most truth and the deepest emotion."

In conclusion he says, "The 'Messias' is dear to me as a treasure of elegic feelings and of ideal paintings." Thus Schiller seems to have explained the situation to us. Attracted by Klopstock's pious muse which corresponded very happily with his family life, he became his devoted follower in all fields of poetry. Gradually this dependency became more restricted to one or more forms of poetry until it seems to have been almost entirely overcome by his turning to Wieland, the "Volksdichter." Nevertheless traces of Klopstock's influence may be discovered in almost all

of his works, altho he seems to have made use of it unconsciously.

The great difference between the two poets, which forbade a close union, lies in the fact that Schiller was essentially a poet for this world, a great genius who worked beyond the thoughts of his age, while on the other hand, Klopstock belonged to the seraphic work of "das Yenseits."

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